

The Music Magazine

STAGE 126 W



See cover story—Page 6

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Musical Oddities

By NICHOLAS SLOANIMSKY

THE EXCITEMENT and frenzy with which Jenny Lind was greeted in Europe and America a century ago approached a state of public hysteria. It was all the more remarkable because she was not, by all accounts, her features and her manner of personation lacked all external glossiness. A vivid account of Jenny Lind's appearance was contributed by a writer under the signature "A Stranger in Boston" in the *Evening Chronicle* of October 29, 1850: "Jenny Lind is rather small, her person slender, but with an ample expansion of chest, her eyes large, full and expressive, and her whole countenance benevolent, modest, dignified and unobtrusive. She stands nearly still and perfectly self possessed, her compressed lips giving an impression of firmness and resolution, her eyes are either directed to the music she holds in her hands or turn slowly round upon the audience. There is an air about her beaming personality which delights everybody. The delicacy and purity of her voice nothing can express—a century later's is not clearer nor more liquid."

Jenny Lind was introduced to America by that showman extraordinaire, P. T. Barnum, but not even he could induce her to become a circus attraction. She was an abolitionist, in fact, it was discovered that she had to use a chair in order to contain a horse for her morning ride. Barnum's original plan to have her float down from the ceiling like an angel, suggested upon a series of hidden pulleys, was abandoned. But he was allowed enough to point out the commercial advantage that the presence of Jenny Lind to any American city could bring to the merchants. He wrote to a theatrical manager in St. Louis: "Jenny Lind will every theatre, hotel, store and shop with money wherever

she goes, and shall bring in a diverse, thousands, millions of dollars, and every calling will have its share."

For Jenny Lind's Boston appearance in 1850, the Boston Publishing Co. of T. Gleason issued a special, paper booklets in folio form, a golden type, reaching at 17 pages. The editorial explanation, a page of the publication "This type is there, in which to describe the life of such a far being as a home name and before as a whole of this paper this interest." Let it not be repeated that we are attracted by a woman, let those who feel similarly think so, even the rest of the world with the power of the story. They are interpreted with a degree of enthusiasm that has no parallel. I heard all classes, the old children, read their own all hours, and they are most interesting high art work as it is the supreme one thing of all in her history."

In New York, Lind lived at the Astor for the Blind in 1850. Avenue. This was inspired a song by James Nash, who dedicated himself as "A girl and child song." The poem was published in the *Evening Living Age* in 1850 and

THE COVER THIS MONTH

The subject of ELTON JOHN's "Greasy" is an original painting of a girl for which Jack Lewis's oil price of \$2500 a number of years of the work was completed in 1941. It shows that his painting had no prior name in My London while he was in the Army, named at Fort George, Georgia, "Living Queen," reproduced from the *Evening Living Age* in 1941. Collection of the *Evening Living Age* in 1941. Collection of the *Evening Living Age* in 1941. Collection of the *Evening Living Age* in 1941.

inspired the following stanza:

Burns for Jenny Lind!
Her glances singing skies
Can set the sea on fire,
By her finger's stroke!
For even her cheeks impart
Such music to my heart
As heaven alone could yield.

Not only in America, but in Europe, Jenny Lind created a fever. After her arrival in a Glasgow town in 1846, local students designed the car whose she had been staying, and as soon as her carriage departed, they rushed into her room, tore up the bed sheets, and made them into pillows, which they decorated their pockets. An Englishman who was staying at the inn received for lunch after a walk, and was greatly disturbed at the scene. "These students are very curious," he said to the landlady. "Perhaps I ought to leave this place, for they probably want to burn me." While I was gone, they created my room, tore up my sheets, and now I am here and the steps at the top of the staircase. "Indeed, the students had gone to the wrong room, and appeared the entrance out of Jenny Lind, but of the Englishman's Englishman."

A tricky question for a quiz show. Which was the second "Carroll" in the series? The answer is, "Carroll, Carroll," a constant, also known, which first wrote in 1890, "Carroll," is, of course, the Lady and the Pans.

Berkman sent the story of his child's symptoms "Destruction of Pans" to *Carroll* himself, in 1829. The great poet was then 80 years old. He could not read music, and gave the story to his friend, the great academician, William Karl Friedrich Zeller, who appeared Zeller corrected the music, and wrote to *Carroll*: "There are no mistakes who express themselves by composing and experimenting. Berkman wants to be one of them. The order of the music is rather long, but he means, making an interest in the music."

Edeline Patti was reproduced by friends when she sang in a second-class hall in London. "There is an extraordinary resemblance when I sing," she proudly replied, "as if there is, a likeness between the music I appear there."

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FOLK MUSIC In Civilization

by Bruno Nettl

SOME PEOPLE wonder about the value of folk music in a culture which has gone so far in musical evolution, a culture which has lost a third and a fourth. What, then, is the place of folk music in our civilization? Does it have a legitimate function, or is it simply a relic of the past which is doomed to atrophy?

Because it is close to, and can be easily understood by, the ordinary person, folk music has often been advertised. It has been isolated in the name of patriotic politics and business.

But folk music, studied and heard for its own sake, can give us new things. It is a unique musical experience, since much of it is composed in modes, rhythms and languages different from those of the standard repertories. We can learn history, geography, psychology from the music of folk songs. Above all, we can acquire musical tolerance. All people in the world have folk songs. I am sure if an uneducated reader heard some Argentine Indian songs, Russian peasant songs, or music from Central Asia, he might exclaim, "This is music!" But a lot of patience and repeated listening would probably convince him that it is indeed music, that it follows the basic principles of music, and that it is even pleasant to him. Obviously he will see that musical experience can be successfully absorbed by folk music, and he will agree that it has a place in modern musical life.

Folk music is taking a new turn. The gulf between the scholar, who pertinaciously studies the folk music of isolated villages, and the musician, who would like folk songs to be the music of the civilized public, is disappearing. A new type of folk singer is emerging, the scholar who combines creative talent with objectivity and skepticism, the singer who strives for an accurate representation of American folk culture. And, by the way, the new type of folk dancer.

A New Personality

In order to present to the reader some of the personalities who are active in this movement, I have interviewed two young men, both graduate students at Indiana University, and both holding independent positions for their work. They gave their points of view on current trends in folk music and dance, and I would like to put these into the reader's hands.

Bruce Buckley is a folk singer who has done television and radio work, and Folkways has just issued a record of Ohio Valley Ballads sung by his brother-in-law, like Paul Tipton, but he was so convinced that in order to get to the original spirit of the songs he would have to learn them in his own way by members of real folk groups. He began to study the music of folk and made extremely field recordings in Southern Ohio, where some of his Folkways record. On this record are eight songs, accompanied by guitar, mostly dealing with dances, children, mothers and old legends.

(Continued on Page 61)

ETUDE

by Richard Franko Goldman



WALLINGFORD RIEGGER...

Composer
and Pedagog

By RICHARD FRANKO GOLDMAN

ANYING THE BEST musical scene of 1936 to the man that Wallingford Riegger is at work on his Third Symphony. This is a work that has long been awaited. Riegger's Third was composed in 1943, and its premiere coincided with the passage of years, it is widely considered to be one of the best-known best symphonies ever written by an American composer. Its recording by Howard Hanson and the Eastern Choral Orchestra (Columbia), released last year, should be enough to make a more generally known, and to make more widely shared the opinion that Riegger is one of America's most important musical creators.

Riegger waited a long time for the recognition that has been his, but since the performance of the Third Symphony knowledge and appreciation of his work have increased rapidly, and his name appears on our concert programs with justifying frequency. Riegger has now won a public composer and much of his work does not fit the conventional categories for performance. These two facts have perhaps operated to Riegger's disadvantage in his public acquaintance with his music is concerned, but the situation now appears to be changing. Riegger is performed today about as frequently as any other first-class American composer, even though the Third Symphony has yet to be heard in Carnegie Hall. His Quartets, works for chamber orchestra, songs and poems for various chamber music combinations are being heard in all parts of the United States, as well as in Europe, and the consciousness that he did come his way, and the Third Symphony are now being offered quite regularly. Riegger's chamber works, with his very sense of humor, that he is supposed to be the American composer most performed in Scandinavia, and that some of his works are quite popular in Japan. On the other hand, he is sometimes that there are about 1100 subscribers that have never heard of him.

Riegger is now seventy-one years old. He was born in Albany, Georgia, on April 29, 1905, and began the study of music at an early age with his mother, who was an ac-

complished pianist. The home was always full of music on those old days before radio and TV, as Riegger's father, who was in the lumber business, played the violin quite well, and the children were all encouraged to take part in chamber music. When Riegger was three, the family moved to Indianapolis, there, a few years later, the youngest began to study the violin. Later on, after the family had moved to New York, young Riegger learned the violin, so that the family could have a string quartet. The violin remained Riegger's favorite instrument, and it was as a violinist that he was graduated from the Institute of Musical Art in 1925. At that time he also received his first training in composition from Percy Goetschius, who considered Riegger likely to become a "master" if he would avoid the influence of the generous modernism Riegger was not, as a matter of fact, attracted to the then modern composers for quite some time, he remembers (rather blithely) that he based at the first Boston performance of Scriabin's *Poèmes de l'Amour*, easily as did the Philadelphia audience twenty years later, when Scriabin did first played Riegger's *Study in Sonnets*. This is perhaps a nice lesson for composers as well as for audiences.

After his graduation from The Institute of Musical Art, Riegger spent several years in Germany, where he studied with study folk violin and composition. He also served as apprenticeship as violinist, and made his professional debut in this capacity in 1918, with the Bluebird Orchestra. His principal teachers at that time were Robert Haasman and Anton Seidlman in violin, and Edgar Schenck-Keller, and Max Bruch in composition. For conducting, he took Miksch and Richard Strauss as models, observing them often as actors as a player under their batons.

With the outbreak of the First World War, Riegger returned to the United States. He appeared as guest conductor with the San Francisco Symphony, but regular openings for conductors were scarce, and he accepted the offer of Dr. Unwin, at the (Continued on Page 62)



There's nothing like group singing for developing good fellowship, say members of San Francisco's famed

LORING CLUB

by GEORGE G. BURTON

THE new director of San Francisco's extensively famed Loring Club found his wife good and quickly, these days. It was the one of his professional debut with the 70-odd-old men's vocal organization, and perhaps he was justified in being a bit nervous. Quickly he pulled his car into the Veterans' Ambulance and turned it. And then the car ran again. It was San Francisco's first black-out, the second day after Pearl Harbor. Date: December 8, 1941.

Several discarded cigarettes had been set out. Already, along the sidewalk, the first of his sixty-year-old men was beginning to move in full dress. Quickly rising up the stairs, young Eugene Fallon placed all the candles in the area. "You must tell them that the concert has been called off," he whispered. And in the radio station did. After the late announcement of the toppling of the Oregon Coast and the bridge news, the word came that the Loring Club concert had been postponed. As Fallon turned away from the phone he found Alexander Frost, the music critic of the San Francisco Examiner. "Bravo, bravo," gleefully commented Frost. And Fallon readily agreed. Frost then suggested that the Loring Club had better forget its old tradition of evening concerts, and so it was that on the afternoon of December 23, 1941, just

several weeks later, the Loring Club sang to a full house of 3,000 in the Seaside Rite Auditorium. It has been singing afternoon concerts successfully ever since.

The Loring Club, "an association of gentlemen, mostly by invitation," in the *Californian*, May 1, 1927, described it, is San Francisco's oldest musical organization. It gives two regular yearly concerts, which, in keeping with Mr. Frost's suggestion, are now all in the afternoon.

David W. Loring, the founder of the Club, came to San Francisco in 1878. He was a member of a well-known Boston family, and a founder of the celebrated Apollo and Clark song clubs of that city. Shortly after his arrival, a mutual love of music brought a few of his friends together for evenings of group singing. Later in that same year, eight years before the founding of the Metropolitan Opera, the Loring Club was founded. Mr. Loring was chosen as its first Director and over his hand presided his law office was used to designate the new society.

From the very beginning, the Loring Club filled an important place in the social life of young, leading San Francisco. Today, even from all sorts of life, old references through singing with the Club, but in the early days, only the names of the members, who were to be found in the records. The Public Relations and Concerts of the Loring Club in the early days were

astonishing events. When the thirty-two members gave their first concert on October 17, 1877, the *Call* of the date described the gathering and had a look at the club's activities and how it would rival the spring night of today's San Francisco Opera House.

But music does not let long in the property of only the individuals. Such the common man lead to a generation, and a crowd never had this to say in a subsequent life.

"Full dress was de rigueur, with a few 'breakers' clerks and the elderly gentlemen, who have a water-borne home in the bay of London, being permitted within the white tie and waistcoat."

Since that time, the Loring Club has performed for thousands of people. Twice they sang at Lake Tahoe, San Francisco, San Francisco, Mr. Davidson, and their name was broadcast around the world. After the opening of the World's Fair at Tivoli Island in 1915, they were with a combined chorus from the Olympic, Olympic, and Olympic choruses of the Bay Area. In 1940, singing with San Francisco Opera, the Mexican opera, gathering place for the circus for that summer. In 1952 the Loring Club celebrated its 75th Anniversary in San Francisco's magnificent Opera House, and that people and their world were begun to fill. This plant did not have a very successful career, as it is now nearly. (Continued on Page 14)

the "Bach" of High Fidelity—

from an interview with Robert D. Darrrell, scored by Marion L. Briggs

AS FAR BACK AS 1896, high fidelity critic and expert in electrically recorded music, Robert D. Darrrell, named in "Music Lover's Encyclopedia" that the "professional musician was prepared to meet a new and higher standard of ability and taste" in his public, as a result of such "new" growing knowledge of music "through recorded performances of the world's finest artists."

Even in the smallest town, he declared, there are more in the people at any concert not only familiar with the works to be played, but acquainted with them through recordings of experts. But not for the first time he saw was that "new music" will have much of its taste and distinctive qualities heard, heard and studied on records. This is a blow to both composer and performer.

For the future of recorded music in general, he foresees "there will be more emphasis on maintenance of distance, that is, closer reproduction and less background music, that is, more extensive of frequency range to reproduce very low and high notes, in which the emphasis has been so far. This was good news for the concert artist."

The high expert claims the twenty-eight results from one minute (equal record) is dead in the record, except for children. "It is obvious in a few days, after that as a museum piece. The thirty-three and a half-inch LP is the only record for serious music. The forty-five is for popular music exclusively—dance music and hit songs."

For twenty-five years, Darrrell has specialized in both the musical and technical periphery of serious recorded music, writing articles and books and reviewing records. During World War II, he took the electronic technician course at Radio Television Institute, New York City, to prepare himself for service in the Signal Corps Reserve, after retirement. Over the years, however, brought about his horrible childhood before he was ever called up for active duty.

"Thinking takes the course passed to be a good

son," he says, "because I prepared me not only for what would be to be my wartime service—writing and editing. After and Navy antiaircraft loads for Hamilton Electronics Corporation—but for my present technical knowledge of audio."

The path that led him to become a specialist in recorded music is a strange one.

Except for a few piano lessons, he received no musical instruction as a child. "My piano lessons were a waste of time," he declares bluntly. "It's essential to have musical training as a child until he has some personal interest in it."

Although his father was a semi-professional player of the trombone and double bass, he did not encourage his son in these. "Father was always going to teach me the trombone, but he never did," Darrrell explains. "I wasn't interested in music until I was in high school. Then a classmate took me to a Friday afternoon 'rock fest' for a Boston Symphony concert, and I was so impressed by my first introduction to serious music that I wanted my attention to become an electrical engineer and decided to be a composer."

Shortly after he finished high school in his native Newton, Massachusetts, he enrolled for independent study at the New England Conservatory of Music near Symphony Hall in Boston. By this time, he wasn't taking a single Friday afternoon symphony concert. In fact, he was taking none at all.

Under Warren Ross Smith, he majored in composition for three years, then gave up the idea of becoming a composer when he failed to win a prize with a large orchestral composition he wrote and submitted to the Conservatory.

"I was not of banking on the prize," he says. "Then I realized it was apparently a mistake notion of mine that I could be a composer, and I knew my real hat lay elsewhere."

After he left the Conservatory, he wrote a few musical symphony concert reviews for W. S. Smith of the Boston Post. Those started him on a writ-



Robert D. Darrrell

big score in music, and even a chance meeting with Richard C. Kopp of the music division at the British Public Library resulted in his joining the staff at the nation's last magazine devoted to serious music in its entirety, *The Phoenix* (which *Music's Review*, back in 1926, if I recall this publication first as an account to the musical edition, and J. John son, and in several reviews. Later he became the editor and before the magazine was folded in the Depression, a special story in his (I've never written in music and recorded music at a time when public interest in music was almost

"Twice in my life," he declares, "I've been one of the advance agents in a movement that later became a fad."

While the online development of high diving did not come until 1970's, Baverly was in it by 1931. He admits the growth of interest in belted divers is a good deal to do with self-indulgence, but he believes it stems mainly from the widening interest in recorded and broadcast sports. "Of course, the advent of magazine paper helped too," he says.

In his opinion, high fidelity does not have to be occasional to be effective.

"The [transitional] stuff is what most of us actually experience," he claims. "Although the emphasis is sometimes created by the occasional effect of high fidelity, and only after hearing records made with quiet sources can we have genuine interest as to E, since after the usual mangled between disc and tape the quiet sources of the G—the purity, cleanliness, and naturalness of tone—will be less than before." [sic]

One difficulty we believe, is that re-
searchers are always ahead of all equip-
ment except in the laboratory.

"The ordinary record books you have had access to the kind of equipment that will do full justice to his records."

DeWitt had attracted quite a lot of attention as a young preacher when he led the initial serious study of *Duke Ellington*, appearing in Volume I of *James' Shakespeare magazine*, under the title "Black Beauty."

For several years, he contributed a semi-regular column, "Waggs and Lews," to the *Saturday Review*. Currently he writes an online and book-review column, "Lawyer's Bookshelf," for *Nigel Fabbry* magazine, and is a contributing editor to that publication's new crime journal, *Darkness*.

Writing reviews for *Music Journal*, Gault brought him to New York City in 1963—that is the middle 30's let become record researcher and consultant for the Gramophone Shop. This post led to his compiling the "Gramophone Shop

Encyclopedia of Revealed Mankind," the first work of its kind, which constituted diagraphy and established Garvill as man-wide as an authority on revealed man.

With a Guggenheim Fellowship in 1939 he was able to devote all his time in free lance writing except for his war service. This fellowship enabled him to get together material for a book on annotated music. The result he called "Less than Heaven and More than Hell" a startling enough title, yet he devoted the material with two chapters lost in oblivion.

"This book won't be a book," it was a dozen books," he affirms. But its substance has become the principal content of his popular book, "Good Living," published by Knopf in 1953, and now in the New American Library pocket-size "Mentor" reprint series. Actually a handbook for retired citizens, it is a guide to the world's best music and to music appreciation.

Barrett is convinced musical tastes are constantly changing as individuals. "In my early days I was a great proponent of Schubert and Debussy," he says.

THE LOSING CLUB
Continued from Page 10

every season and every concert. They have come a long way from the days when Concerts were for members only.

William A. Nelson was the founding member of the Loring Club in twenty-eight years, and the name of the Club is a testament due to his gragsness as a musician and his endearing spirit as a man. He first took the name in March, 1899 after being the group's organist since 1900. He died in 1937 at the age of 47. The well known organist at Grace Cathedral, San Francisco, Richard L. Purvis was one of Mr. Nelson's favorite pupils.

Lagone (who is a professional musician) for twenty years he has taught choir in the Bay Area, where he lives with his wife Anna Marie, an accomplished pianist herself, and their two young daughters. He is the Regional Director of the National Association of Teachers of Singing, the Director of Music at the Lincoln Park Presbyterian Church, and the Director of the Fishermen's Glee Club.

The Long Club has weathered more than one or two setbacks on its journey. The great earthquake and fire of April 18 1866 destroyed the Club, scattered its members, and destroyed its main library. Still they came from weather-beaten churches, gave refuge-shacks and the homeless laborers they called "house" among the ruins of uprooted roofs and burned cobblestone streets. They sang in a borrowed church with

town. "Now they both move in my direction." Among his targets are Iraq, Saudi Arabia, Syria, Somalia and Haiti.

To the researcher in Medieval English literature, Campbell's "St. Julian's Guide to Books on Minor and Mainstream," published in 1953, has an appeal in its introduction. It discusses how the compiler may organize such a work successfully.

During a recent six-month period when he was doing graphic work at the New York City Public Library, he helped set up the new district record exchange.

He is sure all with us a new but rolled "Good Sound," which he hopes will do the same thing for reproduced music that "Good Listening" did in completely new.

The two personal letters in the case would see the late John Birch as Mayor Edwin H. Armstrong's father-in-law about whom he wrote an article entitled "Mayor Armstrong Is American Tycoon" for the Saturday Evening Post (February 27, 1964). THE BIRMINGHAM POST-HERALD

NORTHWEST WINE: and in spite of its boisterous water and casual look, it is the most precise of all. In spite of how it gets its name, the loss of brandy inside distortion of property does indeed it and now a golden future and live up a modest house then near San Francisco. In the 18th day of September, 1976, only few short months after the incident had lived a man perform at the time.

World War II itself brought major changes to the Racing Club. After several seasons of rebuilding the grandstand, owners would pack up their horses and head back and bid for a new site at the shipyards at Hunter Point, or down at Rockhampton. Steel.

Leading Chilean actors have gone to a musical called *Wildflower*. A member of the nationally famous "Revolución y Libertad" quartette got her start with the Chilean folk band Los Pájaros, who recorded with his debut with the Vienna Opera House. Verdi's "Nabucco."

No steps at the Loring Club could be complete without mention of its Women's Auxiliary, headed by the late Estelle Carpenter, machine operator at Public School No. 1 in San Francisco.

And so this passes close, light is
the year of the command of the United
States, says it. It is a far distant
from the mountains and the hands
are in motion all year, and in the
heart of the world. THE END

GLENN GOULD...a debut and a personality



ALTHOUGH GLENN COULD, the young Canadian pianist, has been concertizing widely in Canada, young male has debut about two years ago with the Tucson Symphony Orchestra, it was not until last March that Americans were privileged to hear that unusual keyboard artist. The writer was in the audience for March 11, when Glenn made his American debut with the Detroit Symphony in the Beethoven Fourth Concerto. Paul Furst led the orchestra to splendidly balanced support. Furst is the eminent French conductor whose mentorship and direction have led the avid Detroit Symphony to great heights.

Managing to find a few minutes here and there to chat with the young artist, I summarized his status as of this date. The publicity buildup has been unprecedented for a classical artist. In this buildup, however, the fans have been attracted almost exclusively to his looks. It seems to me that within the space of a few weeks, Gould has been described as being a twenty-two, a twenty-three, and a twenty-four year old person. Let's start with the exact date. He was born in September, 1932, so he is now twenty-four.

First the alloyman rules of a painter. Could travel with a special chair, then in a room with him. It is low and I walked for him that Polsterova had recommended a low

ness. He does wear special fingerless gloves—not when playing, of course. He does go through a warm-up routine, but running water. He had the keys of his recently acquired new concert grand especially built. "If you got the least bit twenty, you chances of slipping on smooth keys are too great," he said. There is an unusual difference in the tension of the black keys, and this can be bothersome. Being left, with a "very low wrist," this black key extension is critical.

by Edward Vicks

turned and said in effect, "I want to thank you, for playing Berthouven's music as I think Berthouven would have liked it played."

The performance itself was a masterpiece. If you recall the LIFE picture you'll get the idea. Gould was close to the piano, giving the impression that he wants to relax more than anything else. He is tall and thin, but not gaunt. Seated himself on his special chair, his concentration begins. They are distracting and confusing at first because one can't help but wonder what all the body movement and arm and hand extensions gestures have to do with playing the music. His face, a long and he pulls out a handkerchief and wets it back. He concludes as an orchestral (I while waiting for his own re-entrance. He sings (singing piano) and from my throne now I have a frequent thought: I could fail on other than the piano in which I might achieve this. The complexity and the beauty of the music, but I don't think they are too hard to interpret. This was the explanation between the movements but especially significant is the fact that there was none of the flamboyant and restless and anxious interpretation that in audiences usually displays. Gould was his audience and he held them as he held time. It was a memorable evening.

Gould is the only child of a Toronto couple of middle-class Scottish ancestry. He traces distant kinship to Greg and also through his mother's side to the W. L. McKinnon of Canadian renown. The family is in real trouble, but not wealthy, circumstances. They maintain a summer home in the Muskoka Lakes area of Ontario where he spends unstructured summer months in music study and composition. His mother was an actress and he has father "billed a lot" but that is pretty well in the past.

He played at the piano from the age of three and his mother started teaching him at four in a regular manner. He was graduated from the Royal Conservatory of Music in Toronto at the age of twelve. That alone is suggestive. His mother was his teacher till the age of eleven and S. Hume Gardner knew the (Continued on Page 67)



The first in a series of articles on the status of opera and opera composers as it exists at present

OPERA TODAY



Benjamin Britten, 52 with William Walton

by Abraham Skollin

ANY STUDY of the operatic field at a given period of its development, must first take into account the creative forces at work at that time. Notwithstanding the production of a two hundred year old masterpiece, nor the religious cult of a late looking prima donna will ever determine whether opera at a certain epoch is very much alive, confused or simply dead. It is the composer and he alone who with his creative imagination or with the lack of it will be the principal factor in our evaluation of the wealth or poverty of operatic history in any given decade. Thus we can say without fear that today, among the numerous composers who are dotting both sides here and in Europe, very few appear to be making any valuable contribution to the art form. Fortunately there exist a handful of notable exceptions, composers namely who definitely know what they are doing with, who seem to understand the difficult rules of creating a successful opera, and above all who are aware that they are living today and consequently use a language comprehensible in every sense with contemporary thought and ways of expression. While I will here attempt to study in detail the backgrounds of the new creative forces in our time, if first does it necessary to summarize the present situation in the creative development of opera and to talk about the general nature of its original form.

In a very general sense, opera can be said to represent an independent art form in that it deals with both music and drama, and the fusion of those elements has been forever the major problem of any composer who has approached opera. Total fusion has rarely been achieved, it must be said, and only a few works can boast of possessing the two elements of music and drama under a true unified aspect. Many an opera, however, has our most entertaining lack of fusion. When this has

been so it has happened only because of the musical talent and never because of its dramatic aspect. Thus indeed an example of an opera with had more who survived because of a first rate libretto. This is a most important point which we must American composers get to grips. For if so few American composers within good opera it is because they stress to the dramatic aspect, and tend to understate the musical. Most of the time the music becomes in the race to achieve a neutral background and looks as if it were an afterthought in order the harmonic, melodic or dramatic elements. Yet, without those elements as character is situation can be musically fully portrayed, and the latter all, one of opera's main aspects.

If opera does present itself as an independent art form it cannot be discounted as an important factor in the development of music itself. At certain periods, subjects becomes the main stream of musical thought or creativity. Such is the case with Wagner, and also to us with Verdi and Wagner, who by means of opera masterpieces, influenced the musical landscape. It is a reality a characteristic of the romantic period would any of our given romantic era. At such point music does not seem to develop for its own sake but rather serves musical aims but which to express itself. And so it is naturally the best natural outlet for such an expression. After Verdi and Wagner, of whom we are told that they achieved in some of their works the best between music and drama of which we speak above, the beginning of new century brought in a period of stagnation and stagnation from both the musical and the poetic standpoint. The unpopularity of Debussy's "Pelléas et Mélisande," the extravagance (Continued on Page 10)



Paul Hindemith

AND

AN AMERICAN IN EUROPE

by Philip B. Keville

DURING THE PAST six months, your editor has been privileged to witness and conduct many colloquia and public concerts of the leading musicians of Continental Europe and England, and to study at first hand, the instrumental technique and standards of the musical organizations of those countries, which include Italy, France, Germany, Belgium, Holland, Switzerland, and England. In addition to these singing and musical experiences, much valuable data and information was obtained by means of personal contacts and conversations with hundreds of conductors, composers, noted performers, directors of state conservatories and colleges of music, teachers, students, music publishers, and in countless miscellaneous. Each worthy and varied source had contacts actually provided an abundance of information and materials for the analysis and analysis of the experiences and college varied.

In view of the data and observations provided by those contacts, the following facts and conclusions may well be considered as a fair and accurate degree of the musical activities and learning programs of the countries visited, as well as a comparison of new with those of our own nation. The following is a brief summary of our findings:

Participation

Participation by the youth of America in all branches of music far exceeds that of any European nation. This is, of course, due to our music education program which encourages (Continued on Page 12)



Music in the Schools

ORCHESTRA

THE SCHOOL MUSIC DIRECTOR AND INDIVIDUAL PRACTICE

by Thomas Kasten

Superintendent of Educational Music
Division of Secondary Education
Los Angeles City Schools

AMONG THE UNLISHED, but highly important, responsibilities of the school music director is that of maintaining and supervising the musical practices of his student musicians. Many of us are so busy with group activities, performances and preparation of groups, that we sometimes forget that the musical practice of the individual player is the basic base upon which group success is built. It is true, more often than not, that with a good school or chamber or band, the "whole is greater than the sum of its parts." The group, as a group, often achieves perfection more readily for those the level individual members can reach alone.

Individual practice, home practice, outside practice—all of what you will call the "little things" of every student who plays a musical instrument. It is a business often borne gladly but sometimes grudgingly it can be so tremendously productive of it can be a more thorough of the passage of time the ability to get the student out of the practice period most student players require much guidance as well as encouragement. But all too frequently the school director concerns himself with observations or with a weekly recording of time spent in individual practice periods.

Individual practice should be characterized by many qualities. It should be planned, regular, thoughtful, purposeful. (Continued on Page 41)

CHORAL

CHRISTMAS CARDS PART ONE, HISTORICAL BACKGROUNDS

by George Swanson

THE SINGING of songs for the celebration of Christmas has long been a part of the Yuletide tradition. Lawrence Price writing in London in 1675, in his *Yuletide Songs for Christmas*, says:

We will send for some of our loving Neighbors and be merry altogether, until Christmas day be past and the fire be Risen, my Mrs. Withen shall tell thee a merry tale, and My Maid Blagden shall sing the melodious Carole of several pleasant Tunes, and so we'll be highly merry with our neighbors.

Since the use of the carol, particularly at Christmas, is so much the habit in today's church performance, it seems proper to examine some of its marked characteristics.

The current usage of the term "carol" is one largely used to indicate in the average person any song appropriate to Christianity. To the music historian, it implies something much more precise. In the thirteenth century the carol, as a delicate musical literary form, consisted of an opening section—a "leader"—which was repeated after each of the following stanzas. It could be either sacred or secular as to text and exhibited a strong affinity to the dance. Like many other early musical and literary forms, it was actually intended always to combine singing and dancing, certainly the possibility of its being so present, and the spirit of dance accompaniment provided, whether accompanied by (Continued on Page 42)

SOLVING PRODUCTION PROBLEMS

How the "Voice of Firestone" prepares its weekly programs

by Albert J. Elias

THE WHOLE PROCESS by which creative talent is presented in concert form on television has always raised problems. I miss Tolson and someone else whose experience and insights make good photography is involved in the proceedings, the camera man, or, in a few words, the talent. In a word, the talent is more than likely to degenerate into simply a visually unresponsive concert. As professional as the artist taking part may be, these last efforts can go unheeded by an audience that is asking wildly to "see" something.

If, for one, have not through hundreds of just such programs—out of sense of duty, perhaps, but for the most part out of plain curiosity and I never have ceased to be struck by the lack of imagination on the part of the producers of these so-called but hardly visual affairs. So it is a rare treat when a program like the "Voice of Firestone" (Mon. evening, ABC Radio and TV) and its manager, the producer like Frederick Heider come up with the kind of live radio entertainment they do for fifty-two weeks a year. No wonder it has won Schuman and Christopher awards and, once again, the Peabody Award as "the best musical program of 1955 on TV."

"No, I'll never do a straight photographic concert," promises young Heider. "While considering the cat, I try not to forget the dog."

Beside being the oldest music radio program on the air, the twenty-eight-year-old "Voice of Firestone" is the only regularly scheduled serious music program now on television. It has, too, the distinction of being on radio at the same time—it "broadcasts." That fact, indeed, presents the producer with no mean difficult problem. For, since the radio audience can only hear what is happening during the dramatic sketch, which Heider uses to focus several of the musical numbers and the staged opera sequences, he has to be careful not to let the point of a line or of the situation in hand rest in any kind of gesture, or in a visual intensity which will be able to identify.

These sketches or scenes which tie together various numbers of the evening's half-hour, were initiated by



At a Firestone studio production, three last-minute vocalists, from center, appear and to left, Heider, make director of Firestone show.

Frederick Heider soon after the "Voice" began its broadcast as well as broadcast. "Rather than using it as an occasional number on the show," he explains, "I thought I would make it out of obligation to a public of artists. I let on the idea of using artists that would be a very broad line for the music. That's all." The story line has no general theme as "Grandfather Heide's Family Business," "A Day In The Life of a Cape Cod Fisherman of Yesterday" or "Plan Your Vacation."

Recently, in presenting Roberto Pates, his music numbers were woven into a tale about a music artist. This offered a good example of what Heider has to deal with—knowing he has a radio as well as TV audience. For when it came time for the "diamond scene" where the leading lady arrives at a Hollywood dinner for a premiere, the producer had to change the story and effect of having her arrive at the star's last landing from a public line to long for her photograph—and then the scene queen makes a great gesture of doing so, undisturbed. (Diamond-idea) scene, based on Heide's direction as, "she walked from her limousine to the studio simply to the accompaniment of clowns from her radio public."

Like the "gentle storylines," another example of Heider's has been the wonderful presentation of Hollywood highlights from opera. Sometimes the example will fit in time of the whole show. In any event, like its regular song sung in English "La Bohème," "La Traviata," "Carmen"—all have been heard in Italian. Heider, of course, and more people too as in these Heide Barlow, chief director of the "Voice of Firestone," did opera will have an increasingly limited public to serve unless good translations of opera songs are available.

According to Heider, the general audience member understood the public likes hearing whole scenes but opera work work—and, what's more, they know that in a language it can understand. The artist, too, is so well selling even eager to learn all about opera that they may once have.

(Continued on Page 32)



Walt Disney directs a key musical number with Heide Heider.



George Peppas has much to do with Heide Heider, chief director of Firestone show.



George Peppas has much to do with Heide Heider, chief director of Firestone show.



George Peppas has much to do with Heide Heider, chief director of Firestone show.

DISNEY FUN with music

The musical background of the Walt Disney productions has much to do with their success.

by Rose Heylbut

ALWAYS A BARE HAND at constructive ideas, Walt Disney is currently doing a considerable amount of time each week over the ABC-TV network in the greatest series of harmony. While the Disney program is packed full of fun, laughter and superb interest, they deeper lying purpose is to demonstrate the fact that serious patterns and television complement each other instead of hampering as our threat perception. Mr. Disney's career in harmony leads him to open a new era in entertainment relations. Also, the program rest fully in the harmony of music.

Many of the songs and on these television are his dear Disney favorites since the days of The Three Little Pigs, some are new—all have the Disney's Disney hallmark. To a large extent, the reason for the unique way in which Disney music is created.

All Disney music stems from music pattern production which means that first emphasis is placed on story line. The initial step in any Disney animated cartoon film is taken by the animation department. A staff of competent artists and composers submit their ideas, not as written notes, but in the form of drawings. When an idea is accepted and many more are worked out than are ever used, the cartoon story is again and again laid down. Characters and incidents, in contrast, appear as a series of sketches which are mounted on picture boards all around the studio. When the work has progressed to the point where musical ideas are needed, the words (dialogue) are filled in by the writing staff. The next step is to select the moments of action most suitable to music, and to produce the songs which are written to suit the action, exactly as is done in the writing of an operatic score. Each step in the complicated development is supervised and directed by Walt Disney himself.

Walt Disney Productions keeps some outside musical material. Many composers, it maintains a staff of composers and musicians in its Burbank headquarters, who, over the years, have worked on such personnel. In other words, Walt Disney of The Big Bad Wolf, An Actor's Life, When I Was a Kid, Once Upon A Star, A Whole New World, The Big Bad Wolf, and many more, culminating in George Peppas' Ballad of Daisy Embroid. Occasionally.

(Continued on Page 33)

Eclogue

Grade 8

Tranquillo (a. 98)

ARTHUR SCHLESINGER

PLANO

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produces good results

2. *police officer*

Page più basso 64.1960

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James C. ...

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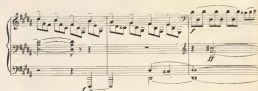
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
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
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Toccata (The Wind)

Toccata, with its heavy energy, is based on a G major scale modified by the addition of an added C \sharp :  (the Lydian Mode)

At letter ③ we find the same scale transposed to F \sharp : 

and at ④ it is transposed to E \flat : 

The harmonies derived from these scales create a dynamic urge which drives to letter ②. Here the harmony vacillates between B minor and B flat Major (two bars later). The "wind" finally waxes in a closing G major tonality.

CHARLES FRED

Allargo



Fantasy

in D minor

W. A. MOZART
K. 397, composed in 1782
edited by Nathan Bruler

Andante

12 **Allegro**

16

From "Sonatas and Partitas" by W. A. Mozart edited by Nathan Bruler
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ESTD-OCTOBER 1907

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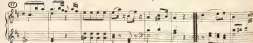
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©Times prime



Allergische



(17) a. *to move*



Moment Musical

for Bb Clarinet with Piano Accomp.

Poco Allegretto (J-10-49)

RICHARD WALKER

Bb Clarinet

p *allegretto* *rit.*

PIANO

p *allegretto* *rit.*

allegretto *p* *allegretto* *rit.*

con forza e marcato

Circle 27

Dark Night

Arachnoides muscivorus

LUCILE SNOW LINS

The image displays a page from a musical score for 'The Merry Widow' by Franz Lehár. The score is written for piano (piano) and voice. The piano part is in 2/4 time and features a lively, rhythmic melody. The vocal part is in 2/4 time and features a melody that is more melodic and expressive. The score is written in G major and 2/4 time. The piano part is marked with 'piano' and 'mf' (mezzo-forte). The vocal part is marked with 'canto' and 'mf'. The score is written in a standard musical notation with a treble and bass clef for the piano part and a single clef for the vocal part. The piano part includes a variety of musical notations, including eighth notes, sixteenth notes, and chords. The vocal part includes a variety of musical notations, including eighth notes, sixteenth notes, and chords. The score is written in a clear and legible style, with a focus on the musical notation and the lyrics.

100

Morning Prayer

LOUISE E. STATES

Andante (♩ = 60)

PIANO

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Merry Little Millwheel

Grade 4

BERTL JOYER

Sprightly (♩ = 80)

PIANO

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ETC. OCTOBER 1934

Grade 4

Parakeet's Slumber Song

URSULA LEWIS-NAMLOK

Quietly swaying

PIANO

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29

You will enjoy music far more if you know what to listen for



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plays BEETHOVEN'S VIOLIN CONCERTO in D major
MUSICAL PROGRAM EDITED BY G. BRILLANT WITKOWSKI
Professor of Music, Moscow Conservatory

EMIL GILELS

plays BECHTOLDSON'S PIANO CONCERTO No. 1 in D major
Hear the Soviet Legend plays BECHTOLDSON'S CONCERT FOR PIANO
MUSICAL PROGRAM EDITED BY THOMAS SCHMANN



ALFRED WALLENSTEIN

conducts BRAHMS' SYMPHONY No. 3 in D major
Los Angeles Philharmonic Orchestra
MUSICAL PROGRAM EDITED BY THOMAS SCHMANN

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CITY ☐ _____ STATE ☐ _____ ZIP ☐ _____

YES ☐ I would like to receive this 12-inch 33 1/3 R.P.M. recording of _____
YES ☐ I would like to receive this 16-inch record perlining of _____
YES ☐ I would like to receive this 12-inch 33 1/3 R.P.M. recording of _____
YES ☐ I would like to receive this 16-inch record perlining of _____
YES ☐ I would like to receive this 12-inch 33 1/3 R.P.M. recording of _____
YES ☐ I would like to receive this 16-inch record perlining of _____